

AL.1.13043
c.2

January 2002



English 33
Part A: Written Response
Grade 12 Diploma Examination

Copyright 2002, the Crown in Right of Alberta, as represented by the Minister of Learning, Alberta Learning, Learner Assessment Branch, 11160 Jasper Avenue, Edmonton, Alberta T5K 0L2. All rights reserved. Additional copies may be purchased from the Learning Resources Centre.

Special permission is granted to **Alberta educators only** to reproduce, for educational purposes and on a non-profit basis, parts of this examination that do **not** contain excerpted material **only after the administration of this examination**.

Excerpted material in this examination **shall not** be reproduced without the written permission of the original publisher (see credits page, where applicable).

January 2002

English 33

Part A: Written Response

Grade 12 Diploma Examination

Description

Part A: Written Response contributes 50% of the total English 33 Diploma Examination mark and consists of **three** sections.

- **Section I:**
Personal Response to Literature

Value 25% of total examination mark

- **Section II:**
Functional Writing

Value 15% of total examination mark

- **Section III:**
Response to Visual Communication

Value 10% of total examination mark

Time: This examination was developed to be completed in 2 ½ hours; however, you may take an additional ½ hour to complete the examination.

Plan your time carefully.

Instructions

- You may use the following print or electronic references:
 - an English and/or bilingual dictionary
 - a thesaurus
 - an authorized writing handbook
- Complete all **three** sections.
- Space is provided in this booklet for planning and for your written work.
- Use blue or black ink for your written work.

Additional Instructions for Students Using Word Processors

- Format your work using an easy-to-read 12-point or larger font such as Times.
- Double-space your final copy.
- Staple your final printed work to the pages indicated for word-processed work for each section. Hand in all work.
- Indicate in the space provided on the back cover that you have attached word-processed pages.

Do not write your name anywhere in this booklet.

Feel free to make corrections and revisions directly on your written work.

SECTION I: PERSONAL RESPONSE TO LITERATURE

(Suggested time: 75 minutes)

Read the following excerpt, and complete the writing assignment.

Rosie Ferguson is very involved in competitive doubles tennis. Rosie is worried that her tennis partner, Simone, is growing away from her. Rae, a family friend, recognizes Rosie's anxiety. James and Elizabeth are Rosie's parents. Charles is a family friend who is dying.

from CROOKED LITTLE HEART

That night after dinner Rae was sitting in the old easy chair, wearing a worn denim jumper. . . . Her hair was loose, spilling down her back in waves of dark light, and she wore black espadrilles¹ that tied at the ankle. James and Elizabeth had gone for a walk. Rosie and Rae had declined their invitation.

They were playing catch with a roll of toilet paper that Rosie had secured with rubber bands so that it would not unfurl. They had been throwing it back and forth in silence from ten feet away without missing.

"Do you want to talk about it?" Rae asked eventually.

"Talk about what?"

"Is anything troubling you? Besides Charles?"

"Are you spying for my mother?"

"Uh-huh."

Rosie tossed the toilet paper roll at Rae. "Simone told me about something she did the other day, I can't tell you what, but I'll tell you this. It is *not* very good news."

"You're sure of that?"

"Yep. But I really cannot tell you what it is."

"Okay," Rae said finally. She seemed to ponder her own knotty weaving on the wall; the room was silent, as if waiting for something. Finally Rae gave Rosie a long sideways look. "Can I tell you *one* quick story?" she asked. Rosie, watchful, nodded.

"Long ago," Rae began, "there was a farmer who lived in the hills of China. And one day out of the blue, several wild horses crashed through the gates of his farm, causing a great deal of damage. 'Oh, no,' cried the neighbors. 'This is terrible news.'

"The old farmer shrugged. 'Bad news, good news—who knows?'"

Rosie closed her eyes and smiled, seeing in her mind's eye the ancient Chinese hillside, the nosy chickenlike neighbors.

Rae continued. "The next day the horses came back, and the farmer's twenty-year-old

Continued

¹espadrilles—shoes or sandals, usually having cloth uppers and flexible soles

son managed to capture one.” Rosie saw it—a stallion, fiery and exquisite. “All the neighbors ran over to admire it,” said Rae. “‘Oh, how wonderful,’ they cried. ‘What good news.’”

“‘Good news, bad news—who knows?’ shrugged the farmer. And then, several days later, the farmer’s son, attempting to break the steed, was thrown and his leg badly broken. The neighbors rushed over, peering in at the young man in bed. ‘Oh,’ they cried. ‘This is *awful* news.’”

“The farmer shrugged,” Rae said. “‘Good news, bad news—who knows?’” Rosie blinked. “And then? A few weeks later, the Chinese army came by, conscripting all the area’s young men for a war raging in the south. And of course, they couldn’t take the young man with the broken leg.

“‘Oh,’” Rae cried. “‘This is *wonderful* news.’” Rae glanced at Rosie, who nodded, as if in surrender. “The story goes on—but maybe it’s time for you to tell me what your not-good news is.”

Rosie shook her head, seeing Simone. “No,” she said finally.

“But you’re positive it’s not good?”

With a sidelong glance at Rae, Rosie shrugged. “Good news? Bad news? Who knows,” she muttered to herself. She tossed the roll of toilet paper back and forth from her left hand to her right, then looking up impishly, she heaved it to Rae.

Anne Lamott

THE ASSIGNMENT

In this excerpt from *Crooked Little Heart*, Rae attempts to alter Rosie’s way of thinking by describing events that affected the lives of one family.

What is your opinion of the idea of being open-minded about the circumstances we encounter in our lives?

In your writing, BE SURE TO

- consider the ideas and details in this excerpt
- use your own experiences and/or observations to support your opinion

You may also refer to other literature that you have studied.

Present your ideas in PROSE.

Section I: Personal Response to Literature

Planning

There is additional space for planning on pages 6, 8, and 10.

Section I: Personal Response to Literature

Planning

There is additional space for planning on pages 8 and 10.

Section I: Personal Response to Literature

Written Work

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

There is additional space for written work on pages 9 and 11.

Section I: Personal Response to Literature

Planning

There is additional space for planning on page 10.

Section I: Personal Response to Literature

Written Work

[illegible]

There is additional space for written work on page 11.

Section I: Personal Response to Literature

Planning

Section I: Personal Response to Literature

Written Work

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

GO TO SECTION II

SECTION II: FUNCTIONAL WRITING

(Suggested time: 45 minutes)

Read the situation described below and use it to complete the assignment that follows.

THE SITUATION

The Nalwen School Board is considering a proposal from EduTV, a media company that provides new audio/video equipment to schools in exchange for setting up a television network within each school. A contract with EduTV would require students to view a specific amount of special programming that would be scheduled daily during class time. EduTV representatives have advised the Board that the special programming, although educational in focus, would contain some advertising.

There has been considerable discussion in the community about the proposal. To help make its final decision, the Nalwen School Board has requested written input from several groups, including the Nalwen High School Students' Council.

You are Kelly Smith, the Grade 12 representative on the Students' Council. You have been asked to write a persuasive letter to Robert Rhodes, chairman of the Nalwen School Board, explaining the students' opposition to the proposal. You have consulted a variety of sources (see pages 14 and 15) to help inform you of the issues involved in the EduTV proposal.

THE ASSIGNMENT

On behalf of the Nalwen Students' Council, write a letter to the Nalwen School Board that will persuade its members to reject the EduTV proposal.

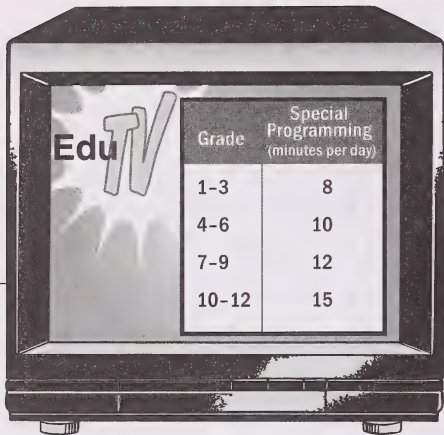
In preparing your letter, BE SURE TO

- consider your purpose and audience
- study the information on pages 14 and 15 and use it to write a persuasive letter
- use an appropriate tone

Remember to sign your letter KELLY SMITH, Grade 12 Representative, Nalwen High School Students' Council.

Continued

SECTION II: Functional Writing



Grade	Special Programming (minutes per day)
1-3	8
4-6	10
7-9	12
10-12	15

Each Nalwen School will receive:

Initial Endowment

- Computer network server, laser printer, scanner, comprehensive software package
- VCR/TV combination units and cable hookups in each classroom

Ongoing Commitment

- Equipment upgrades every three years for nine years

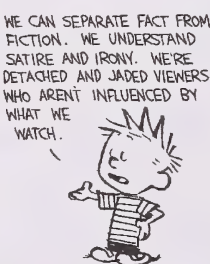
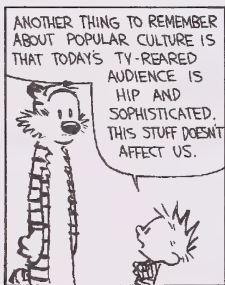
Student Survey

Do you support the EduTV proposal that would provide new audio/video equipment in exchange for the compulsory viewing of special programming in Nalwen High School?

Total Yes	Total No
12%	88%

Sample of Student Comments

- “I don’t like the idea of being a target market for companies that are trying to sell me something.”
- “A few minutes a day of required viewing may not seem like a big deal, but it’s just the tip of the iceberg. What’s the limit?”
- “There are advertisements in our yearbook, and we have a Coke scoreboard in the gym. This is nothing new.”



Continued

The Nalwen News

January 1, 2002

FEATURE

Captive Audiences

Once upon a time, the division between television advertising and television content was clear. Commercial advertising paid for the high cost of regular programming, and in exchange, the viewing public sat through several minutes of commercials per hour. Then advertising contracts became larger, and celebrities lined up to endorse everything from junk food to clothing to lifestyle. Product placement became the new means to maximize exposure.

When the producers of *Seinfeld* signed an advertising contract with Snapple at the height of the show's success, cast members consumed the drink on the show. Now, networks sell blocks of airtime to companies for commercial programming, and the difference between content and advertising has nearly disappeared.

In the old days, we knew when we were watching a commercial. But now, in this age of product placement and infomercials, how do we separate the facts from the sales pitch? At what point does all television programming become an indistinguishable blend of information and marketing? And if the primary motive is to get us to consume more, how can we trust anything on television that claims to be "educational" or "scientific"

if it also includes an endorsement or a product placement or a sales pitch? Remember, drinking Snapple on air didn't make Jerry Seinfeld funnier—just wealthier.

But it may be our schools that have the most to lose from the blurred line between advertising and content. The difficulty for advertisers is to ensure that advertisements reach their intended audience.

Enter the captive audience approach. This style of advertising is beginning to show up in

the unlikelyst of environments: not just in sports arenas and concert halls, but also in schools and colleges. It started gradually, in the enforced product loyalty of "Coke campuses" where sales of Pepsi products were forbidden. Then came Apple computer giveaways: free hardware to schools in exchange for a long-term obligation to purchase expensive Apple software. Now we have "local networks"—television broadcasts that present a blend of information and commercial programming to a captive classroom of students who cannot turn off the TV. Our children already get the message that they are nothing more than potential consumers from celebrities such as Michael Jordan. We don't need school administrators to adopt a similar role.



SECTION II: Functional Writing

Planning

There is additional space for planning on pages 18 and 20.

Section II: Functional Writing

Planning

There is additional space for planning on page 20.

Section II: Functional Writing

Written Work

There is additional space for written work on page 21.

Section II: Functional Writing

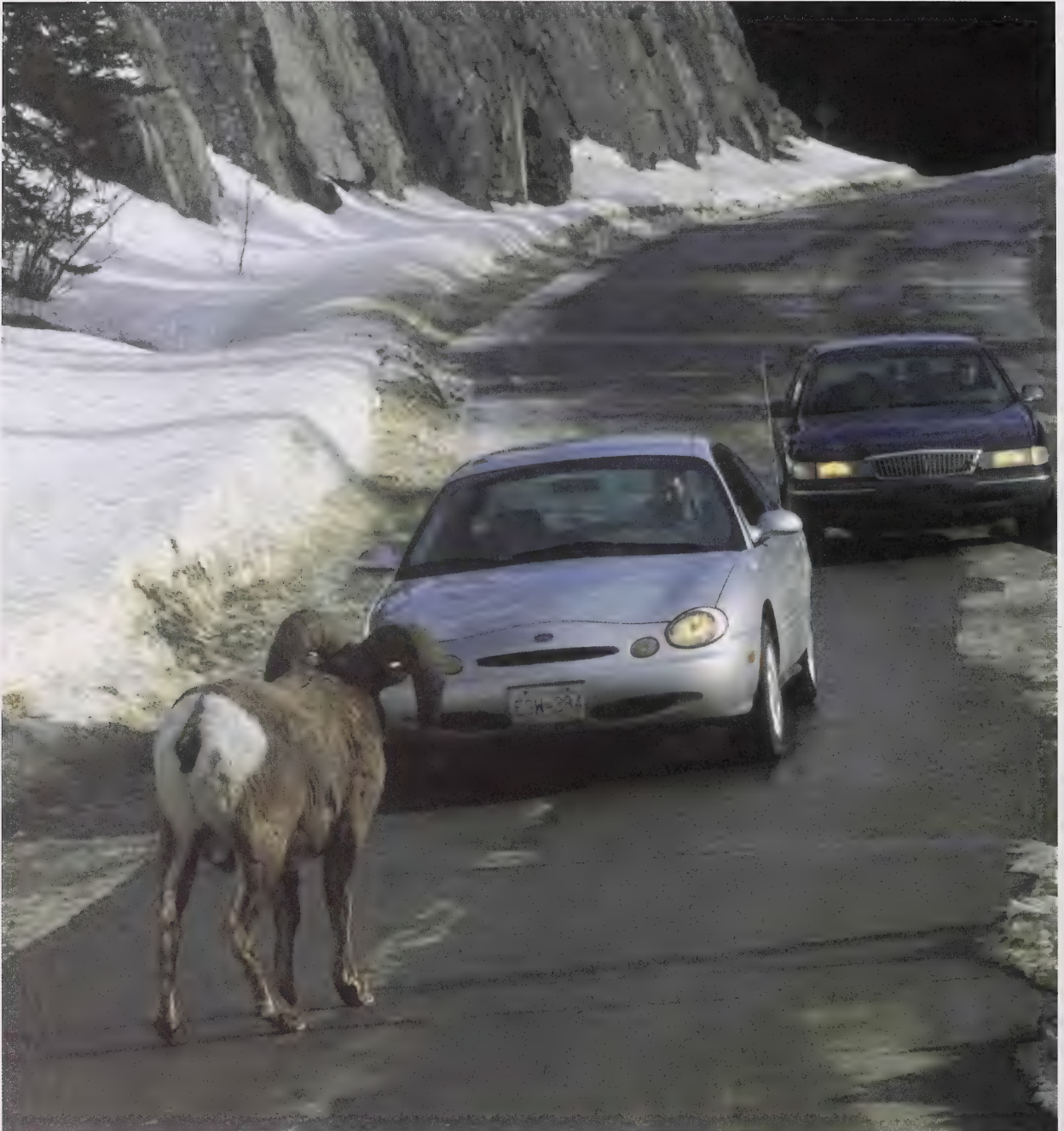
Planning

Section II: Functional Writing

Written Work

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

SECTION III: RESPONSE TO VISUAL COMMUNICATION



SECTION III: RESPONSE TO VISUAL COMMUNICATION
(Suggested time: 30 minutes)

Examine the photograph on page 22. Consider how the composition of the photograph communicates a main idea.

THE ASSIGNMENT

What idea does the photograph communicate to you?
Support your response by referring to specific details from the photograph.

INITIAL PLANNING

There is additional space for planning on pages 24 and 26.

Section III: Response to Visual Communication

Planning

There is additional space for planning on page 26.

*If you are using a word processor, staple your Section III finished work here.
You may make corrections directly on your printed page(s).*

Section III: Response to Visual Communication

Written Work

[illegible]

There is additional space for written work on page 27.

Section III: Response to Visual Communication

Planning

Section III: Response to Visual Communication

Written Work

1

Credits

Anne Lamott. From *Crooked Little Heart* (Pantheon Books, 1997). Reprinted under the Alberta Government Print Licence with CANCOPY (Canadian Copyright Licensing Agency).

Bill Watterson. *It's a Magical World* (Andrews and McNeel, 1996). Reprinted under the Alberta Government Print Licence with CANCOPY (Canadian Copyright Licensing Agency).

Photograph by John Marriott. From *Alberta Views*, vol. 4, no. 4, July/August 2001. Reprinted with permission from John Marriott/JEM Photography, www.wildernessprints.com. All rights reserved.

***Do Not Write
On This Page***

Name

Apply Label With Student's Name

English 33; Part A

English 33: Part A

January 2002

(Last Name)

(Legal First Name)

Y

M

D

Name:

Date of Birth:

Sex:

Permanent Mailing Address:

(Apt./Street/Ave./P.O. Box)

(Village/Town/City)

(Postal Code)

School Code:

School:

Signature:

Check this box if you have attached word-processed pages to this booklet

☐

Accommodations (mark all applicable): to be filled in by Supervising Examiner

Accommodation 1

☐

Accommodation 5

☐

Accommodation 6

☐

Accommodation 7

☐

Accommodation 10

☐

No Name

Apply Label Without Student's Name

For Department Use Only

Marker 1

C1

Marker 2

C2

Marker 3

C3

National Library of Canada
Bibliothèque nationale du Canada



3 3286 52463991 7



English 33: Part A